

THE REALISM OF WILLIAM DEAN HOWELLS

by

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To my Mother.

CONTENTS.

- Chapter I. Introductory.
 - A. Relation of Howells' Life to His Works.
 - B. Howells and his Realistic Viewpoint.
- Chapter II. Settings.
 - A. Place.
 - B. Time.
- Chapter III. Characters.
 - A. Specific types.
 - 1. Self-made man.
 - 2. Social climber.
 - 3. Patrician.
 - 4. Millionaire.
 - B. General types.
- Chapter IV. Titles and Themes.
 - A. Titles.
 - B. Themes.

Chapter V. Language.
 Diction.
 Dialogue.
 Dialects.
 Idioms.
 Slang.
 Americanisms.

Appendix:

- I. Chronological list of Howells' Works.
- II. Bibliography.

Index.

PREFACE.

In this paper I have made a study of the realism in the works of William Dean Howells. In preparation, I have read all of the novels, dramas and short stories written by the author, and have read all of his available editorials besides his representative works of criticism, biography, autobiography, poetry, and travel.

Several lines of approach to this subject were suggested when I commenced to study Howell's works. In view of the fact that perhaps some other graduate student will decide to write a thesis on some phase of this subject, I will note the suggestions which would undoubtedly be very profitable subjects for research work.

The Democracy of William Dean Howells.

American Society in Howell's Works.

The Sociological Value of the Works of William Dean Howells.

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CHAPTER I.

Introductory.

William Dean Howells was born at Martin's Ferry, Ohio, on March 1, 1837. He came from a sturdy class of people who were morally strong and upright. He is the son of William Cooper and Mary (Dean) Howells, grandson of Joseph and Anne (Ipeneas) Howells, and of John and Elizabeth (Dock) Dean. The Dean family was of Irish origin, the Ipeneas family Welsh, and the Dock family was Pennsylvanian German.

His father, a native of Wales, was brought to Ohio by his parents early in the century, and they settled in Ohio. When Howells was three years old his father left Martin's Ferry and went to Hamilton, Ohio, (1840) where he bought a weekly journal called the "Intelligencer". It was in his father's office that Howells learned the printing trade. Almost as soon as he could read Howells made verses and set them in type in his father's printing office. His verse making was influenced by the books which he read in his father's library. These consisted mostly of books of poetry.

In 1848 his father sold his paper and moved to Dayton, Ohio. There he bought the "Transcript", a semi-weekly paper, and published it as a daily paper; but, after conducting it with the help of his sons for two years, the enterprise failed. In 1850 the family went to live on a piece of property on the Little Miami river, where the father endeavored to turn a saw and grist mill into a paper mill. The father expected to be superintendent of the paper mill but was disappointed in this, and, therefore, moved with his family to Greene County, where he stayed a year. It was during this year in an old

log cabin, away from the amenities of civilization, that the boy William had the experience of roughing it. He has told of these unique and intensely interesting experiences in one of the sketches of boyhood days- "My Year in a Log Cabin". The childhood days in Ohio were dear to Howells. He writes of the joys, sorrows, fortunes and misfortunes of these days. These autobiographical sketches are very realistic. They are pictures of the writer's early life.

In 1851 the family moved to Columbus, Ohio, where the father became a reporter in the House of Representatives, and William Dean a compositor on the Ohio State Journal, earning four dollars a week, which he contributed to the family expenses. It was here that Howells became acquainted with John J. Piatt, who stimulated his desire to write poetry. In this same year the Howells moved to Ashtabula and the father bought the "Sentinel", which was later transferred to Jefferson.

The talent of the young author attracted a good deal of attention. He was the Columbus correspondent of the Cincinnati Gazette when he was nineteen; news editor of the "State Journal" at Columbus when twenty-two. While in Columbus he published successively in the "Atlantic Monthly" his poems- "By the Dead", "The Poet's Friends", "The Pilot's Story", "Pleasure Pain", "Lost Beliefs" and "Andenken".

For his "Life of Abraham Lincoln", written to order in 1860, he received one hundred and sixty dollars, and with it made his first visit to Montreal and Boston, where he became acquainted with James Russell Lowell, then editor of the "Atlantic Monthly". Later, through the acquaintance with Lowell, he met Oliver Wendell Holmes.

He was appointed United States Consul to Venice by President Lincoln and he lived in the city of Venice from 1861 'til 1865, studying the Italian language and literature in his leisure hours. The results of this residence were a series of papers on "Venetian Life" which were first published in book form in England. In this series of sketches the writer portrayed Venice, not in highly romantic and idealistic terms, but in the simple everyday language which everyone could understand and enjoy. Howells was married in Paris December 24, 1862, to Elinor G. Mead.

With his knowledge of foreign politics and literature, and the acquisition of French and Italian, Howells was splendidly equipped for newspaper work, and was for some time an editorial writer on the New York "Tribune" and the "Times". He was also a salaried contributor to the New York "Nation", and in 1866 was made J.T. Field's assistant editor of the "Atlantic Monthly".

From 1872 'til 1881 he was the editor of the "Atlantic Monthly". He contributed editorials, criticisms, miscellaneous sketches, and fiction. During this time he contributed papers on Italian Literature to the North American Review. He lived at Cambridge and was welcomed by Longfellow and a circle of his friends who had undertaken a translation of "Dante". At this time he began to study Spanish literature.

While Howells was editor of the Atlantic Monthly he edited a series of "Choice Autobiographies". These have now appeared in book form. His first attempt at a story in "Their Wedding Journey" was decidedly successful with the public, and it established in the heart of Howells a desire to become a writer of fiction. Since he is no longer connected with the Atlantic Monthly he has

pursued the career of a professional man of letters, devoting himself mostly to fiction, with occasional plays, sketches, criticisms, and editorials.

In 1882-3 Howells and his family were in Europe, visiting in England and Italy. After his return he lived in Boston. In 1886 he took charge of a new and critical department, called the "Editor's Study", in Harper's Magazine, for which he contributed exclusively. In the "Editor's Study" he has explained his theory of modern fiction, taking an active part in the conflict which has always waged between the idealists and the realists. He has stated his views of realism in literature in an honest straightforward way, seemingly unbiased by the opinions of others who have held contrary views.

From 1886 to 1891 he was editorial contributor to Harper's Magazine. For a short time he edited the Cosmopolitan Magazine and at present is the writer of the "Editor's Easy Chair" in Harper's Magazine.

Howells received his A.M. from Harvard in 1867, went to Yale in 1881, received his Litt.D. from Yale in 1901, Oxford 1904, Columbia 1906; L.L.D. Adelbert Coll., 1904. He was made President of the American Academy of Arts and Letters in 1909. Since 1885 he has lived in New York. In this great metropolitan city the writer has a wonderful opportunity to observe and come into contact with life.

Howells has helped us discover what the "Great American Novel" is. He has given to his readers a transcript of American life which has been so skilfully portrayed, that only of late has has its greatness been realized. His experience and training, his power of careful observation and portrayal of details, an insight into human nature, a keen sense of humor, a gift of expression, and an experience in National and International affairs have given this great writer a breadth of view which few have had.

His distinguishing characteristic is his realistic point of view. It is his theory that only literature which is true to life or to human nature is worth writing. His standards are incorruptible.

His Literary Creed, using his own words, is: "I believe that while inferior writers will and must continue to imitate them"- great writers, that is, who have sinned against the truth- "In their foibles and their errors, no one hereafter will be able to achieve greatness who is false to humanity, either in its facts or its duties. The light of civilization has already broken even before the novel, and no conscientious man can now set about painting an image of life without perpetual question of the verity of his works, and without feeling bound to distinguish so clearly that no reader of his may be misled between what is right and what is base, what is health and what is perdition, in the actions and characters he portrays**** I confess that I do not care to judge only work of the imagination without first applying this test to it. We must ask ourselves before we ask anything else, Is this true?- true to the motives, the impulses, the principles, that shape the life of actual men and women? This truth which necessarily includes the highest morality and the highest artistry-

this truth given, the book cannot be weak; and without it all the graces of style and feats of invention and cunning of construction are so many superfluities of naughtiness. It is well for the truth to have all these and shine in them, but for falsehood they are merely meretricious, the bedizenment of the wanton; they atone for nothing, they count for nothing. But in fact they come naturally of truth, and grace it without solicitation; they are added unto it. In the whole range of fiction we know of no true picture of life- that is, of human nature- which is not also a masterpiece of literature, full of divine and natural beauty. It may have no touch or tint of this special civilization or that; it would better have this local color well ascertained; but the truth is deeper and finer than aspects, and if the book is true to what men and women know of one another's souls, it will be true enough, and it will be great and beautiful".

Howells' influence upon contemporary writers is well marked. Recent American fiction, written by the serious thoughtful writers, shows this influence. The great principle of truth in Literature is being gradually recognized.

CHAPTER II.

Settings.

The settings of the majority of Howells' works are either in Boston or New York. Howells' preference for these two cities as backgrounds for his stories is accounted for by his long residence in Boston and New York. The distinctive characteristics of both cities are accurately portrayed. In the general comparisons made between these American metropolises a vivid impression of each is gained.

In the works in which the settings are not definitely named we are able to infer approximately where they are- either by the descriptions or by our interpretation of the characters. The novels have definite place settings and the dramas also, with a few exceptions. The reader is rarely at a loss to know where to locate the settings geographically. The time setting is almost always contemporaneous. It, like the place setting, is seldom hazy and indefinite.

Detailed settings of time and place are given in all of the dramas of Howells. For example, in *The Unexpected Guests* we are not merely informed that the action takes place in Boston but that it occurs in the drawing room of Mr. and Mrs. Campbell. It is evening, at the dinner hour- seven o'clock; the table is set for a certain number of guests. The atmosphere of the play is gained through a description of the host and hostess, their anticipation of guests, the arrival of the guests, the discovery that two extra people have come, the attempt to change the table to accommodate the extra number and the waiter's conversation over the telephone. *Five O'clock Tea* has a definite detailed time setting and place setting. The scene is laid in Boston. It is winter-

and it is the social tea hour- five o'clock. Mrs.Amy Somers, the hostess of the tea, stands before a long mirror "primping". She wears a lightly floating tea-gown which has a drifting, eddying train. Before the guests arrive she practises a becoming bow and welcome with which to greet them. She carries a fan. Gas light illumines the room. The first guest arrives and catches Mrs.Somers in the act of bowing and grimacing before the mirror at one side of the drawing room. When others arrive tea with sugar and lemon is served, Mrs.Somers presiding at the tea urn.

In A Letter of Introduction the place setting is in Boston, in the Hotel Bellingham. The principal characters, Mr.Roberts, is seen sitting at his writing table in his private library. It is twelve-thirty at noon. The setting of The Elevator is also in Boston at the Hotel Bellingham and the host and hostess wait in their drawing-room. Through the curtained door-way is seen a table covered with a snowy white cloth, and set for guests. The gas burners are turned low. The host and hostess expectantly await the arrival of the guests. Mr.Roberts holds the portiere with one hand and takes out his watch with the other. Mrs.Roberts arranges the flowing train of her gown. Part of the guests arrive. Five come up on the elevator. In the interior of the elevator the men, in dinner costumes, stand with their hats in their hands, and their overcoats on their arms. The women in evening dress- draperies and ribbons showing beneath their outer wraps- sit in various attitudes. The elevator, caught between floors, refuses to ascend further. The elevator boy tugs at the wire rope. The guests become hysterical and loudly call to attract attention. The host, Mr.Roberts,

appears at the outer door of his apartment on the fifth floor. There is a spacious landing to which a wide staircase ascends at one side. The grated door to the elevator shaft is seen at the other side. Mr. Roberts walks the landing in agitation. The rescue and the belated dinner close the scene.

The Albany Depot also has a distinct setting. The place of the action is the "Albany Depot" in Boston. It is Saturday afternoon. Mrs. Roberts, with packages in her arms, appears at the door of the ladies' room, which opens from the public hall. She looks into the room but sees only a few suburban shoppers sitting in the settees, and near them are bags and packages. Two or three old ladies are sitting in rocking chairs. The chore-woman, with her Saturday afternoon pail and mop, is wiping up the floor.

Another drama with a Boston setting is "The Garroters". Mrs. Roberts stands at the window of her apartment in the Hotel Bellingham. She watches the storm which is raging outside. It is snowing heavily; the wind carries the flakes against the window. Mrs. Roberts steps to the portieres when she hears her husband coming. Then she puts a log on the fire, and sparks fly out upon the hearth. Mr. Roberts appears at the door, wild-eyed and disheveled. He calls for water, wine, whiskey, or brandy. His wife brings a flagon of cologne in one hand, a decanter of brandy in the other- and she carries a wine glass in the hollow of her arm pressed against her breast. In her agitation she pours brandy on her husband's head and gives him a glass of cologne. Mr. Roberts tells about the scene on the Boston Common- the robbery and the reclaimed watch.

The Mouse Trap has a Boston setting. Mrs. Amy Somers,

a widow, young, pretty and stylish, stands in her drawing room confronting Mr. Willie Campbell. In her hand she has a newspaper folded to the width of a single column. She indignantly extends the paper to Mr. Campbell. A discussion over the question of women and their moral courage follows. Suddenly a mouse appears on the scene. Mrs. Somers jumps upon a chair. The furnishings of the room are incidentally made known. There are chairs, a center table, a piano, an old fashioned piano stool, an ottoman sofa, a carpet, and a fire place near which stand a shovel and tongs.

The general place and time setting for several of the other dramas are as follows: In Evening Dress- Boston, at the Hotel Bellingham- and the identical characters which appear in the preceding dramas reappear here. It is evening. Mr. Roberts, just returned from the train, takes a nap before he starts to a musicale given by one of his wife's friends. In the Parlor Car- a parlor car on the New York Central Railroad. It is late afternoon in the early autumn, with a cloudy sunset threatening rain. In The Register- an upper room of a boarding house in Melanchthon Place, Boston. A Sea Change, a "lyricated farce", and one of the least realistic of Howells' dramas, nevertheless has a realistic setting. The initial setting is the promenade deck of the steamer Mesopotamia, two days out from Boston. It is morning, before breakfast. A group of sailors are seen hoisting a sail. These examples serve to illustrate the settings of the dramas.

The Boston setting is used in a large proportion of Howells' short stories. Examples of the Boston setting in sketches and stories are- Mrs. Johnson, Doorstep Acquaintance,

A Pedestrian Tour, By Horse-car to Boston, A Day's Pleasure, Jubilee Days, Jubilee Days, Some Lessons from the School of Morals, Flitting. This same setting is used in a score of other pieces.

Among the novels there are the following settings:

Letters Home, an epistolary novel. The letters are written from New York to friends living in Boston; Wattoma, Iowa; Timber Creek, Iowa; and Lake Ridge, N.Y. The Quality of Mercy. The setting changes from Hatboro, Massachusetts, to Boston, and later to towns in Canada. Annie Kilburn- the scene changes from Rome to Hatboror, Massachusetts. The Minister's Charge, A Woman's Reason, and Rise of Silas Lapham- Boston; April Hopes- Harvard, Connecticut; A Hazard of New Fortunes- New York City; Their Wedding Journey- scene changes from Boston to New York; A Foregone Conclusion- Venice; The Lady of the Aroostook- the scene changes from South Bradfield to a ship, and then to Venice; The Day of Their Wedding- scene changes from Harshire to Fitchburg, and then to Saratoga; An Open-eyed Conspiracy- Saratoga; The Kentons- the moving setting is represented here. A trip is made from Sandy Hook to Amsterdam; The Son of Royal Langbrith- Saxmills; The Leatherwood God- Leatherwood, Ohio. These are representative of the settings used in Howells' fiction.

The books of travel which Howells has written- A Little Swiss Sojourn, Venetian Life, Italian Journeys, Impressions and Experiences, London Films, Certain Delightful English Towns, Roman Holidays, and Familiar Spanish Travels- have moving settings. These settings are decidedly realistic. Therefore they are geographically correct.

CHAPTER III.

Characters.

Howells portrays the average everyday American life and has a real and sympathetic understanding of the great middle class of people. His novels are pictures of contemporary American life. He does not seek his heroes and heroines in far distant places as do the Romanticists, but he chooses people whom one meets in life. They are not impractical creations of a highly imaginative world but are obviously real characters- those who suffer, toil, and endure hardships..

This great writer is a close observer of people and of human nature. He studies the motives of men rather than their actions to show the personality of his characters. He understands and makes the reader understand how and why the characters in the story feel and act as they do.

The character of Silas Lapham (The Rise of Silas Lapham) is an example of Howells' remarkable ability in portraiture. This figure stands out prominently above the other characters as a great type. He is a self-made man who has faithfully worked and has at last gained success in material prosperity. He is crude, uncouth, shrewd and simple, deprecatory, always proud of one possession- his "mineral paint" which had been the cause of his rise in the world. He is representative of one of the varied types of national character which Howells so skilfully portrays. Others of same type, other characters, who belong to the type of self-made men, are Dryfoos (in A Hazard of New Fortunes), Ralson (in Letters Home).

The social climber is another favorite type in Howells. He recognizes man's determination to rise in the world. Each

one has social aspirations or aristocratic instincts which grow and flourish in favorable surroundings. The growth of these aristocratic instincts may be traced in Howells' stories of Boston and New York from *A Chance Acquaintance* (1873) to *Letters Home* and *The Leatherstocking* (1916). The majority of the characters are taken from the East or the Middle West, and a comparison is made.

William Dean Howells' fictional character, Basil Marsh (*1), was born in Crawfordsville, Indiana, and lived in Minneapolis. Later he went to Boston and became a Bostonian, but he retains the friendly democratic manner of the West. Silas Lapham was a Vermont character from the Canadian border; Lemuel Barker, the prominent character in *The Minister's Charge*, was from Willoughby Pastures, Massachusetts. The character Wallace Ardith in *"Letters Home"* came from Iowa to seek literary fame and fortune in New York. In the same novel and from the same State are America Ralson and her wealthy father who is the head of the "Cream and Churn Trust".

Jeff Durgin, who had hopes of becoming the "Landlord at Lion's Head", was a rural New Englander; his faithful adviser was Joe Westoner, a farmer and a Bostonian. The hero of *"The World of Chance"*, Mr. Ray, is from the Middle West, and he goes to New York to take up newspaper work. Dryfoos, the millionaire, is the

(*1) In *A Hazard of New Fortune*,
Their Wedding Journey,
The Shadow of a Dream,
An Open-eyed Conspiracy,
A Circle on the Water.

leading character in ^{"A Hazard of New Fortunes"} "Pennsylvania Dutchman", established in New York. Dylks, The Leatherwood God, the latest example of Howells' social type of man, has an entirely different ambition. He hopes that he may minister to his flock as a divine personage with miraculous power, and that the people will look upon him as their Creator and Savior.

Howells' characters and their experiences with the American aristocracy range from the simple to the complex. "A Chance Acquaintance" represents simple Americanism. The Rise of Silas Lapham, The Minister's Charge, and the Landlord at Lion's Head acquaint us with Boston aristocracy. A Hazard of New Fortunes, The World of Chance, and Letters Home give a comparative study of the people of the Middle West, of Boston and of New York. The Traveler from Altruria is a protest against the so called "patriciates".

The characters which Howells pictures may be divided into three distinct groups. The first group represents democracy and freedom accompanied with disapproval of class distinction. The next group is composed of the charming patricians of Boston, and the last is made up of the heartless characters who strive for wealth and power at any cost.

The characters in "The World of Chance" and "Letters Home" incidently emphasize the great difference which there is in society. In "A Chance Acquaintance" Kittie Ellison is an unsophisticated girl from Erie creek, New York who values people for what they are, not for what they have. Mr. Arbriton of Boston is a chance acquaintance of hers and he instills into her mind the typical snobbishness of the Boston patrician. Bromfield Corey, one of the central figures in the "Rise of Silas Lapham", is a

true Bostonian patrician. He knows what social leadership is and what price one pays for it, as is indicated in his following observation- "I am always saying that the Bostonian ought never to leave Boston. Then he knows- and then only- that there can be no standard but ours. But we are constantly going away and coming back with our convictions shaken to their foundations. The Bostonian who leaves Boston ought to be condemned to perpetual exile". This character is representative of the Bostonian aristocrat whose manners are excellent.

A comparison between the Coreys and the Laphams, the Ralsons, the Dryfoos, the Kentons, the Langbriths, shows the American consciousness or unconsciousness of social distinctions. The Coreys have a clear knowledge of these social distinctions, but the Laphams are entirely unconscious of them. At times Silas Lapham is exceedingly deferent toward his superiors in the social world, and then again he is defiant, attempting to flaunt his wealth before others as an indication of his superiority at least in matters of material prosperity. Lemuel Barker, a country boy, is eager to advance in the social scale; Jeff Durgin is confused by society; the Dryfoos girls pitifully try to adjust themselves; the Ralstons, with the exception of the mother, are calm and assured, feeling safe in their great wealth. These characters reflect life and are the depictions of what the writer has seen, observed and understood.

In *The Lion's Head* Howells shows a society which is heedless of everything but what it wishes for itself. It refuses to adapt itself. The old order of things has changed and foreigners crowd Boston until there is no longer an established patrician people. The idleness of the old patrician has deteriorated into

dissipation.. Bessie Lynde is the modern type instead of the traditional Boston type. She is restless, cosmopolitan, and intolerant of traditions. Even the outward appearance of a patrician is contrasted with that of the plebeian, and Jeff Durgin shows at a decided disadvantage beside Bessie Lynde's family.

A careful distinction is made between the non-productive and the productive patrician, the aristocrat of the past and the aristocrat of the future. The wealthy New Yorker, Ralston, is representative of the latter class. Ralston is not refined. His native rudeness together with his millions have won for him a distinction and a kind of authority. Before he made his millions he tried to be a man of conventional polish in order to get on in the world, but after he attained his position through his wealth he relapsed into his native rudeness.

Howells analyzes his millionaires and their families. There are three millionaires in his novels. They are Silas Lapham, Dryfoos, and Ralston. As has been said, Silas Lapham is the typical American self-made man. He is respected for his achievements, for his ability to rise in the world. He is ignorant of social differences. His wife is a helpful, motherly woman who does all that she can to direct her husband aright. The daughters, Penelope and Irene, are as ignorant of the order of civilities as their parents. The joy of sudden prosperity was completely eradicated by their realization of the cruelty of social exclusiveness.

Dryfoos is the "Pennsylvanian Dutchman" millionaire whose chief aim in life is to make money. He was not in the least concerned with social climbing. His wife is a timid woman who

continually predicts disaster.

Mr. Ralson is the jolly good-natured money-maker. Both he and his daughter America have decided social aspirations. His wife is unable to adapt herself to society, principally because she cares nothing for it.

America Ralson is the highest type of social climber. She has a good disposition and is kind hearted. She has intelligence and applies it in her endeavors to rise in the social world. Irene and Penelope Lapham were too simple and too ignorant of society to attain such a social success as America Ralson might have reached. Christine Dryfoos and her sister Mela are rude and vulgar. Christine's "sultry temper and earthbound ideals" would bar her from the highest society. Manda Grier and Statira Dudley are inferior types. They are "two unconscious little Bostonese vulgarians".

Howells' characters are conscientiously portrayed and they are true to life. They are not idealized but the good and bad, virtuous and evil, are shown. We do not have held before our eyes mere bookish characters but those who live, think, feel, and act as real people. The heroine of "A Modern Instance" touches the heart of the reader. The love, faith, and infinite trust of this young girl is almost pathetic since it is wasted upon a selfish, self-centered man who is unable to recognize the value of it. The character of Marcia's husband is well summed up in these words: "He was a poor cheap sort of a creature, deplorably smart, and regretably handsome. A fellow that assimilated everything to a certain extent and nothing thoroughly. A fellow with no more moral nature than a base-ball. The sort of chap you'd expect to find, the next time you met him, in Congress

or the house of correction". (A Modern Instance, p. 243). The husband or hero of the story is not entirely base. He has good impulses and intents, but they are not crystalized into action. It is this failure to follow his good intentions with the necessary action which is the chief reason for the hero's downfall. The heroine, good as she is and virtuous and lovable, has the faults of jealousy and a hasty temper. The strange reversal of character so common in lives which are spent in continual discord takes place in this heroine's character, as is shown in the following extract: "She's grown commoner and narrower, but it's hardly her fault***She's so undisciplined, that she couldn't get any good out of her misfortunes; she's only got harm; they've made her selfish, and there seems to be nothing left of what she was two years ago but her devotion to that miserable wretch*** She had a rich nature; but how it's been wasted and turned back upon itself!***".

Another instance in which we see love and jealousy closely knit together is in the character of Mrs. Arthur Meverson (Miss Ballard's Inspiration). Jealousy almost causes a break between husband and wife, but love as a stronger force counteracts this influence.

The domestic relationships are those which are found in American homes. The relationship between man and wife is minutely analyzed. There are the well mated husband and wife who understand the moods, whims, and idiosyncracies of each other, and the ill mated ones who do not understand each other and are unable to adapt themselves. The family life represented in the different works of Howells is most realistic and true to facts. The Kentons are a family of five- the father, mother,

two sisters (Ellen and Lottie), and a fifteen year old son, Boyne. The mother is a kind hearted, motherly soul influenced by the whims of her daughters. Ellen, the elder sister, is a lover of books, serious minded, and a good conversationalist. Lottie is entirely different from her sister. She is a harmless little flirt whose chief delight besides flirting is to tease her young brother. The Lapham family is similar to the Kentons. Mrs. Lapham is a good wife. She toils and suffers with her husband in early life. When financial conditions change and the family is suddenly rich, this faithful wife is very conservative. She continues to advise and admonish her husband. The two daughters, Penelope and Irene, are well contrasted. Penelope is a plain featured girl, but good, unselfish, and conscientious. Her sister Lottie is beautiful, vain, susceptible to flattery, and very selfish.

The Dryfoos family is well drawn. All the characters are living people in the minds of the readers. Lindon Dryfoos, his untamed daughters, his pathetically conceived wife, and his martyr son are the real interest in the story.

The Gaylord family (A Modern Instance) has many counterparts in life. There is the pathetic old Squire, gruff and crude but with a heart of gold. He has a powerful character and cannot sympathize with or forgive anyone who is morally lax. The old Squire and his wife are infinitely proud of their proud, high spirited daughter Marcia.

The Langbrith family (The Son of Royal Langbrith) is representative of somewhat different family relations. Mr. Langbrith was a consummate rascal. He was a typical American speculator. He was tyrannical to his wife, a reserved, dignified

woman. Mrs.Langbrith is also completely tyrannized by her son James, who is an only son and whose will has always been law in the household. This is the situation of countless American homes.

Mr.Hawberk (in the same novel) is an opium fiend. His wife scolds him and threatens to take his opium away. Hope Hawberk, a light hearted, unselfish girl, humors her father's whims and always shows an infinite deal of patience toward him.

Howells writes of innumerable families besides these, but these few examples illustrate the realistic scope of his work.

Among the other outstanding characters in Howells' works are-

Dr.Breen, a dignified, reserved young girl who is a graduate of the New York Homeopathic School. (Dr.Breen's Practice).

Helen Harkness (A Woman's Reason), a wealthy girl with no responsibilities, does not realize what work, worry and poverty are until she is thrown upon her own resources.

Sister Althea Brown (in The Day of Their Wedding); a "Shaker" devoted to her religion, is exceptionally puritanic in comparison with those who belong in the "World Outside".

Mr.and Mrs.Marsh are favorite fictional companions of Howells, and they appear in a great number of his novels, farces, and short stories. The character of Mrs.Marsh stands distinctly before us after we have read Howells' realistic description of her- "Mrs.Marsh was one of those wives who exact a more rigid adherence to their ideals from their husbands than from themselves. Early in their married life she had taken charge of him in all

matters which she considered practical. She did not include the business of bread-winning in these; that was an affair that might safely be left to his absent-minded, dreamy inefficiency, and she did not interfere with him there. But in such things as re-hanging the pictures, deciding on a summer boarding-place, taking a seaside cottage, re-papering rooms, choosing seats at the theatre, seeing what the children ate when she was not at the table, shutting the cat out at night, keeping run of calls and invitations, and seeing if the furnace was damped, he had failed her so often that she felt she could not leave him the slightest discretion in regard to a flat. Her total distrust of his judgment in the matters cited and others like them consisted with the greatest admiration of his mind and respect for his character." (A Hazard of New Fortunes- p.98).

It is surprising to note the great range of Howells' works. A vast field of people of all sorts and conditions is portrayed- people of many nationalities, of widely differing occupations.

The different nationalities represented are- The Irish, Portuguese, Italian, German, German American, French, and English. Examples of characters who represent the Irish are- Mr. and Mrs. Mike McIlheny and Maggie, the cook, in The Albany Depot; the boot-black and general utility man at Mrs. Harmon's (The Minister's Charge). The two Portuguese men who were shipwrecked in "A Woman's Reason", and Joe, the cook, in the Mavering household, are the principal Portuguese characters. Don Ippolito, a Venetian priest in A Foregone Conclusion, is one Italian character of Howells' fiction. Mr. Eichenlaub in Bride Roses is the typical German. Lindau, the German-American Socialist in "A Hazard of

New Fortunes, and Jules, the ideal waiter and family butler in "The Impossible", are the distinctly German-American characters. The Englishmen represented are Mr. Westgate in "A Letter of Introduction", Mr. Craybourne who appears in "Miss Bellard's Inspiration", and Mr. Pogis in "The Kentons".

The professions and occupations are well represented. Literary or newspaper men are found in practically all of Howells' novels. Among the editors, printers and playwrights there are Basil March in A Hazard of New Fortunes, Evans in The Minister's Charge, Mr. Ray in World of Chance, Colville, and Gerald Kendricks in An Open-eyed Conspiracy. Pinney and Maxwell are also newspaper men (The Quality of Mercy).

Hamilton Gaites (Pursuit of Paine), Putney in The Quality of Mercy, Langbourne in The Magic of a Voice- are lawyers.

The doctors who are especially memorable are Dr. Anther in The Son of Royal Langbrith, Dr. Wingate in The Shadow of a Dream, Dr. Lawton in Unexpected Guests, Dr. Morrell in The Quality of Mercy, Dr. Mulbridget and Dr. Breen in Dr. Breen's Practice.

Judge Gaylord, in A Modern Instance, is the most conscientiously portrayed judge.

Ministers are prominent. Examples of those who represent this profession are:- Rev. Hugh Brecken (The Kentons), Rev. Peak (Annie Kilburn), Rev. Glendenning (A Pair of Patient Lovers), Rev. Waters (Indian Summer), Rev. James Nevil (Shadow of a Dream), Rev. Eubert (A Difficult Case), Mr. Dylks (Leatherstocking).

There are teachers- Hermia Winter in The Shadow of a Dream; Navy Officers- Fenton in A Woman's Reason; Artists- Misses Swan and Carver in The World of Chance.

The characters whose occupations are of less import are

Inventors (Out of Question), Burglars (Saved), Tramps (Angel of The Lord, and Out of Question), Elevator Boy (The Elevator), Conductors (The Parlor Car, and A Day's Pleasure), Porter (Parlor Car) and City of the Royal Pavilion), Drivers (The Day of Their Wedding, and The Quality of Mercy), Train Boy (Their Wedding Journey), Cook (Maggie- in Albany Depot), Waiter- Jules (The Impossible), and Boarding House Keeper (A Woman's Reason).

CHAPTER IV.

Titles and Themes.

The titles of Howells' works are curiously and interestingly realistic. They indicate that the writer is a realistic one. They either definitely point to real incidents, events, places, and characters, or when examined prove to be associated clearly with actualities or facts.

The following titles show this writer's great range-

My Year in a Log Cabin (Autobiography),
Life of Abraham Lincoln (Biography),
Stops of Various Quills (Poems),
Thro' the Eye of the Needle (Collected Editorials),
Questionable Shapes (Tales of the Supernatural),
The Mouse Trap (Farce),
Out of the Question (Comedy),
The Mother and the Father (Dramatic Passages),
London Films (Travels),
Criticism and Fiction (Literary Criticism).

Many titles are the names of the principal characters, or they suggest the principal characters-

Annie Kilburn,
The Lady of the Aroostook,
The Minister's Charge,
The Landlord at Lion's Head,
The Ragged Lady,
The Son of Royal Langbrith,
The Leatherwood God,
The Rise of Silas Lapham,
Miss Bellard's Inspiration.

Those which suggest incidents or events are-

The Shadow of a Dream,
Their Wedding Journey,
Dr. Breen's Practise,
The Flight of Pony Baker,
My Year, in a Log Cabin.

Howells' books of travel have distinctly realistic titles. They suggest particular journeys, travels or places. Examples of these are-

Italian Journeys,
Roman Holidays,
A Little Swiss Sojourn,
Familiar Spanish Travels,
Certain Delightful English Towns,
London Films,
Venetian Life,

Titles which name real objects or places are-

The Parlor Car,
The Smoking Car,
The Sleeping Car,
The Register,
The Elevator,
The Mouse Trap,
Room Forty Five
The Albany Depot.

Equally realistic are the titles-

Evening Dress,
Bride Roses,
A Letter of Introduction,
The Unexpected Guests,
Parting Friends.

The themes of Howells' novels, comedies, farces, autobiographies, books of travel, and editorials are decidedly realistic. The national note in them is immediately recognized. His novels give an accurate picture of the life which is lived only in this country and which has no parallel. They are concerned with intimate every-day affairs- with the happenings which occur and re-occur continually in life- with the natural actions of men and women. They are the pictures of the inner life of characters as well as the external- the reflection of life and the difficulties of life- man's inner conflicts and his outer conflicts.

American social problems, economic conditions, relations of labor and capital, and the mystery of poverty and human suffering are the favorite themes of Howells.

Howells has expressed his idea of what he wishes in a novel in these words- "What I want is a novel, a truthful, righteous epic which shall take the fact that there is a love-affair and leave it central and motionless, while all the family motives wheel round it like planets in an orrery. Father, mother, sisters, brothers, grandfathers and grandmothers (if surviving), aunts, uncles, and cousins, these are the people sensibly affected, these are the prime parties in interest, and yet how our purblind fiction blinks them, glances at them casually over its shoulder, as it were, while it follows the fortunes of the infatuate pair who have no sense of things beyond themselves. Is love so important that it must be treated to the exclusion, or the subordination, of all the other affections; parental anxiety, sisterly interest, brotherly companionship, cousinly criticism? The

family, the family is the supreme expression of humanity. The Latin civilizations embody that notion. In them the youthful pair are strictly secondary, wholly a minor consideration." (Harp., Sept., 1910- V.121:634.)

The specific themes of Howells' works are true to life, fact, and reality. These may be divided into various groups (*). There are American themes of social relations, social problems, and economic conditions, and Howells has selected men and women from the large and small cities. Then he portrays these in their relation to the whole mass of society and to their solution of problems which confront them. The life in larger cities is contrasted with that in small towns.

The Lady of the Aroostook is a careful depiction of social conditions, and is also the love story of Lydia Blood, a young girl who is considered a real 'lady'. This novel contains many vital comparisons between the American and the English manners and customs.

The theme of Dr. Breen's Practise is the practise of a woman doctor and the difficulties which arise in the profession. The love affairs of the young doctor are 'part of the theme.

The Rise of Silas Lapham is an account of the development and rise of a man who has had but little education and whose rise in the material world is therefore especially conspicuous. A subordinate theme to this one is the exclusiveness of certain social sets in Boston Society.

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- (*)
1. American themes,
 2. Democratic themes,
 3. Humorous themes,
 4. Miscellaneous themes.

Indian Summer is a story of a very human experience- the consciousness of the loss of youth. A young girl, thinking she can impart to a middle aged man the spirit of his lost youth, becomes engaged to him. An accident occurs- the carriage in which these two and a middle aged friend and her child are driving, is overturned. The hero thinks first of the older woman and her child. Then as he turns to his sweetheart telling her to come to him he is coldly repulsed, for the girl realized in the incident the order of the hero's affections. A broken engagement follows. Later the hero marries the older woman, finding comfort and true companionship with one whose experiences and sympathies are in harmony with his. This marriage was much happier than the other one would have been, for, quoting Howells (Indian Summer, p.181)- "Generally speaking, people ought to be as equally mated in age as possible. They ought to start with the same advantages of ignorance. A young girl can only live her life thro' a community of feeling, an equality of inexperience in the man she gives her heart to. If he is tired of things that still delight her, the chances of unhappiness are increased."

A Hazard of Fortunes has two important themes. The first is the account of a newspaper man, March, who goes to New York where he takes charge of a literary journal. The selection of apartments is merely one of the many problems which he and his wife face in the great city. They come into contact with pitiable poverty and with great and boundless wealth. They make comparisons between Boston and New York. March, Fulkerson and Dryfoos are in the same business,- the newspaper business. Fulkerson acquaints March with Dryfoos. The second theme is about Dryfoos, a millionaire- a speculator and owner of land in Moffatt, which

is rich in natural gas wells. He moved from his home in Moffatt and went to New York to spend his money and get his daughters into society. Dryfoos went into the newspaper syndicate business so that his son could be occupied in the work too. The son's early ambition to become a preacher had been strongly opposed by the father. The removal from a healthy busy farm life to a great city made Dryfoos discontented. He made money his goal- speculating wildly and accumulating vast amounts. The result was a gradual moral decay.

The over-bearing money getter makes enemies for himself, especially among the poorer classes, by opposing all forms of labor union. Lindau, a socialist and agitator, becomes one of Dryfoos' worst enemies. Domestic troubles make the millionaire's home life miserable. His disobedient children arouse his anger. One day when Dryfoos has been enraged by the insolence of his incorrigible daughter Christine, he hurries to his office and there meets his son Conrad. He forces his son to express his views concerning the big railroad strike which is on at the time. Conrad, whose sympathies have always been with the strikers and their cause, tells his father of his opinions. Dryfoos, taking this as another example of the perseverance of his children, strikes his son across the face and leaves him. Soon Conrad locks the office and walks to Union Square. There he witnesses a car riot. Seeing a threatening policeman with upraised club ready to strike the old agitator Lindau, he rushes up to save him. A shot was fired and it pierced Conrad through the heart. The effect of death- the change which it caused in the relations of the Dryfooses to each other and to their friends, makes the conclusion of the story.

The Quality of Mercy is the story of an embezzler who craftily juggled the books of the firm with which he was connected and deluded himself into thinking that the sums which he had taken and speculated with were simply borrowed and that he expected to return them. When the theft is discovered he is given three days to straighten his affairs. Seeing that flight is his only way of escape, he goes to Canada. A railroad accident in which many lives are lost occurs and people believe the thief was in it. Many months later the thief sends a letter to one of the big home journalists and informs him that he is living and half-justifies himself in the crime which he had committed. An energetic news hunter goes to Canada to find the embezzler Northwick, expecting to make a great name for himself by writing about the incident. He thinks also of the large reward which was on Northwick's head. He persuades Northwick to go back with him. Northwick escapes him and travels on, arriving home alone one dark night. He meets his daughters. They are delighted to see him but are afraid that he will be discovered. Accordingly they send him back. Later he decides to go home and face punishment for his deed. He wires to the editor who was interested in his return and goes back with him as his prisoner. As they cross the borders of his State he insists that handcuffs be placed on his wrists. After complying with his wishes the journalist hastens to the car platform to get away from the sickening incident. When he returns he finds Northwick sitting where he left him- his head fallen on his breast- he was dead.

When the funeral services and the excitement over the embezzler's death were passed, the lawyer, Putney, makes the

following statement to his friend, a Doctor:

"Justice herself couldn't have her way with Northwick. But I am not sorry he slipped through her fingers. There wasn't the stuff for an example in Northwick; I don't know that he's much of a warning. He just seems to be a kind of- incident; and a pretty common kind. He was a mere creature of circumstances- like the rest of us! His environment made him rich, and his environment made him a rogue. Sometimes I think there was nothing to Northwick, except what happened to him. He's a puzzle. But what do you say, Doc, to a world where we fellows keep fuming and fizzing away with our little aims and purposes, and the great ball of life seems to roll calmly along, and get where it's going without the slightest reference to what we do or don't do? I suppose it's wicked to be a fatalist, but I'll go a few aeons of eternal punishment more, and keep my private that it's all Fate."

"Why not call it Law?" the Doctor suggested.

"Well, I don't like to be too bold. But taking it by and large, and seeing that most things seem to turn out pretty well in the end, I'll split the difference with you and call it Mercy." (Quality of Mercy, p.422.)

Letters Home is an epistolary novel. It is composed of letters sent from people living in New York; Boston; Watoma, Iowa; and Timber Creek, Iowa. These letters are natural and true to life. They express the ambitions and aspirations of their writers, commentaries upon New York, and comparison between it and other places. This novel is rich in its discussions of the great American social problems. The economic and social conditions are illustrated especially in the Ralson and the

Baysley families. The first family represents immense wealth, and the second pitiful poverty.

The Leatherwood God is the story of a man who has a great social ambition. He came to Leatherwood and there attended the religious services. Soon he was preaching with great fervor and passion and was having continuous revivals, the like of which had never been held before. The people began to look upon this religious fanatic as a God, a creature of miraculous power- and they idealized him, beseeching him to bless and keep them.

With the faith of the people the Leatherwood God is flattered into thinking that he is a being of superhuman power and he tells his flock that he can perform miracles. Later he endeavors to perform some miracles. At the mill one day he tells one of the workers that he can change her bolt of linsey woolsey into seamless raiment. The failure to do so results in a riot. The Leatherwood God flees to the woods. There he nearly dies of starvation, for the non-believers surround the woods and stand guard. One night the weak emaciated minister escapes to the home of a kind hearted woman who, while she has no faith in him as a God, pities him and gives him food. He then goes to the Squire's home and asks for shelter until he is strong enough to leave town. The Squire and his wife seclude him. During his stay he explains to the Squire his action. "Nobody can understand it that hasn't been through it! How you are tempted on step by step, all so easy, till you can't go back, you can't stop. You are tempted by what's the best thing in you, by the hunger and the thirst to know what's going to be after you die, to get near to the God that youv'e always heard about and read about; near Him,

in the flesh, and see Him and hear Him and touch Him:- It's something, a kind of longing, that's always been in the world, and you know it's in others because you know it's in you, in your own heart, your own soul. When you begin to try for it, to give out that your'e a prophet, an apostle, you don't have to argue to persuade anybody, or convince anybody. They're only too glad to believe what you say, from the first word; and if you tell them you're Christ- didn't He always say He would come back, and how do you know but what it's now and you?" (The Leatherwood God).

When the Leatherwood God has recovered his strength he, together with a faithful band, start to the promised land, the minister praying in his own heart that the Lord would perform one miracle to reward this band of followers. Dissension began to arise among these followers and he realized that soon no one would believe in him. When they get nearly to Philadelphia he walked or slipped into the river and thought the Lord would save him, but he soon realized that he was drowning. He cried for help at last but it was useless for anyone to rescue him now. This ended the Leatherwood revival meetings.

The democratic realistic themes of Howells' novels, dramas and short stories are numerous. There are themes of the usual ordinary happenings of life, of social conventions, introductions, social calls, dinner parties, domestic relationships.

Their Wedding Journey is a novel with a very simple theme- true to life and reality. It is an account of a wedding journey made by a couple who have been married several years, but the trip has as much charm as if it had taken place immediately after the marriage. It is a simple quiet trip. The trivial occurrences-

the purchasing of the tickets, the meals taken at different points along the trip, the observations passed upon the different people they meet, the incident of the train boy who gave out packages of candy, and the old German who thought them bounty, the business conversation between two Hebrews, the places which the couple visit, the first serious quarrel of their wedded life- all make a very entertaining picture of life.

Their Silver Wedding Journey has a theme similar to this one. It is based upon the incidental happenings of a journey taken by an elderly couple. It is the story of a trip abroad, and photographs of the historic places visited are made.

Annie Kilburn tells of the experiences and life of a good woman who wished to be helpful and useful to humanity. She plans a social union between the upper and lower classes, she takes a motherly interest in a little motherless child, she does her small part in the big world.

The themes of the farces and comedies are democratic. Those which are particularly democratic are- Five O'clock Tea, The Mouse Trap, Evening Dress, Bride Roses, Parting Friends, The Night Before Christmas, A Pair of Patient Lovers, The Unexpected Guests. Briefly reviewing these themes we have- Five O'clock Tea- an account of a small social tea with special reference to society 'small talk', coquetry, and finally to an announcement of love.

The Mouse Trap is an ironical treatment of woman's nervous fear of a mouse. Incidentally one learns of the relation of servant to mistress, of suffrage, and of the moral courage of women.

Evening Dress is a farcical treatment of a business man's disgust at having to attend a formal party. The wife leaves her

husband and goes to the party with the understanding that the husband should come a short time later. The man is unable to find his own dress suit and attempts to borrow one from friends living in the same flat which he lives in.

Bride Roses is an account of the ordering of flowers at a florist's shop. The good natured florist shows customers practically everything in his shop, and the customers spend a great deal of unnecessary time in making their selections.

Parting Friends, a story of two lovers who are kept from bidding each other good bye because their unthinking friends give them no time alone.

The trials of a modern Christmas celebration make the main theme of The Night Before Christmas. The nuisance of buying, giving, and receiving presents is emphasized. In this drama the psychology of holiday fatigue is well worked out.

The theme, in brief, of A Pair of Patient Lovers is- Two engaged people have to wait upon exterior circumstances before they can get married. The young girl's mother consents to an engagement but not a marriage. It is not until the girl is at the point of death that the mother, as a tardy proof of penitence, consents to the marriage.

The Unexpected Guests is the story of a dinner party given by a hostess who has overlooked the fact that two more guests will come. She misread the notes sent in answer to her invitations to dinner, taking them as refusals instead of acceptances. The guests arrive and the hostess finds herself in a very embarrassing situation.

The short stories with democratic themes are very numerous. "Flitting" is a story of plain common prosaic moving.

The discomfort, inconvenience, and sorrow of moving is one's first impression, but after all there are advantages in it. There is a feeling of sadness at the thought of leaving a home which has become dear to one through its many associations. However, the writer concludes his story with the remark that- "there is no house to which one would return, having left it*** for those associations whose perishing leaves us free, and preserves to us what little youth we have, were otherwise perpetuated to our burden and bondage. Let some one else, who has also escaped from his past, have your old house; he will find it new and untroubled by memories, while you, under another roof, enjoy a present that borders only upon the future."

The twenty seven dramas of Howells and a great many of his short stories have distinctly realistic and humorous themes. The most representative of these will be briefly reviewed.

The Impossible, a mystery play, is the story of a dinner party given the night before Christmas. Ten guests are invited to the party but all of them 'phone or send in the message that they have the Grippe. The host and hostess invite ten men from the "Bread-line" to come over. They are undecided whether to have these people eat at the table with them or not. Finally they have them take their meal in the kitchen.

Parting Friends is a tale of two lovers who endeavor to bid each other a fond good bye, but their friends thoughtlessly give them no opportunity to do so. The steamer on which the girl is to sail is ready to leave, and the girl hurries aboard, turning to throw a kiss to her lover, but a young man standing back of him thinks it is intended for him and returns the greeting. At this the distressed girl bursts into tears- the ship leaves.

An Indian Giver is the story of a girl who is undecided about her love for a young man who is laying claim to her heart. She finally decides to give him to another girl, a friend visiting her. The other girl becomes interested in the man and this causes the first girl to realize that the young man is dear to her, and she hurriedly takes him back.

In The Unexpected Guests the hostess gives a dinner party and two guests whom the hostess is not expecting ~~ks~~ come to it. The hostess is obliged to tell them that she thought they had refused and hence she was not looking for them. The whole affair amuses everyone and the party is a great success.

A man is commissioned by his wife to meet at the depot a cook whom he has never seen before. He mistakes another Irish woman, Mrs. McIlheny, for the cook, and she resents it. Mrs. McIlheny's husband, who is hopelessly drunk, comes up to assert the high social standing of his wife (The Albany Depot).

An elevator containing five guests who are on their way to a dinner party becomes caught before it reaches the floor where everybody expects to get off. The nervous, hysteric, hostess on the fifth floor of the flat who is wondering where her guests can be and the frantic group of people in the elevator expecting death at any time, make a highly amusing situation. There are numerous incidents in this farce which add to the humor of the play. For example- The two lovers in the elevator swear they'll be faithful to each other. The sweetheart clasps her lover's hand and tearfully implores him not to leave her. No one thinks of lowering the elevator. When some one finally does and the elevator is down on the first floor all the guests hurry out of it and walk up the flights of stairs in preference

Other humorous and very realistic themes are- The love affair of a couple who have misunderstood each other, and a conversation overheard through the register clears everything (The Register); A realistic satire on a love letter (A Likely Story); A girl who foolishly broke her engagement is eager to have affairs readjusted. She takes the same car which her rejected lover is in. There the two remain indifferent to each other 'til an accident happens. The car becomes uncoupled and a train runs into it. The girl is thrown into her lover's arms and the two become reunited in their affections (The Parlor Car); A young girl, humiliated by her parents, sails away to leave her renounced lover. The lover takes the same ship and later meets the girl and succeeds in winning back her affections (A Sea Change); In Room Forty Five a cantankerous woman finds the snoring of another occupant of the hotel very annoying. The incidents connected with this are very amusing.

The last class of Howells' themes come under the head of Miscellaneous themes. These are stories of the Supernatural, of the psychological. There are analyses of moods and whims of human nature, and these are portrayed with sympathetic accuracy. The reflections and the attitudes of mind which go with these convincing psychological stories are set down for their own sake and because they count a great deal in the stories. The beginning of "The Circle in The Water" illustrates this last point. The story opens with a 'philosophical overture' made by one of the characters- "I began to think how everything ends at last. Love ends, sorrow ends, and to our mortal sense everything that is mortal ends***** Was evil then a greater force than good in the moral world? I tried to recall personalities, virtuous and

vicious, and I found a fatal want of distinctness in the return of those I classed as virtuous. Images, knowledges, concepts, zigzagged through my brain, as they do when we are thinking or believe we are thinking; perhaps there is no such thing as we call thinking, except when we are talking*****." The story opens with the narrator's musing over the consequences of good and evil, and over the ever-widening circles made by pebbles cast into a pool. Later he compares these circles in the water to the life of an old convict who was freed from the penitentiary. The love of the convict's daughter for him arrested the consequences of wrong; had really ended it, and the narrator says that in this experience we see the infinite compassion which encompasses our whole being like a sea where every trouble of our sins and sorrows must cease at last like a circle in the water. This is an example of a half asserted thought which proves or illustrates itself in an incident.

The three stories, His Apparition, The Angel of the Lord, and Though One Rose from the Dead, are stories having themes similar to that of The Circle in the Water, for they are psychological; they treat of man's inner conflicts or the effect of mind upon conduct.

In the first- His Apparition, a man imagines that an apparition appeared which would return again. The apparition was of great significance, as it had a message for the man which needed interpreting.

In the second story- The Angel of the Lord, a peculiar situation presents itself. The phrase "Angel of the Lord" haunted a man continually and he thought it had a great significance. He imagined that a tramp who came to his door one time was an Angel of

the Lord, and he ran after him to catch him. The tramp ran swiftly ahead of him and suddenly disappeared from sight, and the man fell headlong over a precipice. He was killed instantly. It ~~was~~ ^{was} the wife's belief that her husband had seen Death in person or personified, or the angel of it, and the sight was beautiful, not terrible.

The third story- Though One Rose from the Dead, is also a psychological story. A painter, whose beautiful wife was drowned one time when swimming, saw the figure of his lost wife rise out of the water where she lost her life.

The Shadow of a Dream is a story which tells of the effect of a dream on the life of a man. The principal character is influenced to an action through the memory of a vision which pursues him and which shares in the final catastrophe.

The Traveler from Altruria is the dream of an ideal world in which neither crime, sickness or poverty exist. It is a dream of a new social order.

My Literary Passions, and Impressions and Experiences, are purely personal judgments. They are both personal opinions of the author. Literary Friends and Acquaintances is of value on account of its personal allusions to prominent literary people. Heroes and Heroines is a criticism of the heroes and heroines of great fiction writers.

The themes of Howells' poetry are themes of thought expressed in a language of thought.

The editorials, which number some two hundred, are upon almost every practical subject. They emphasize altruism, broad-mindedness, freedom of thought. Many are concerned with travels..

CHAPTER V.

Language.

The language of Howells' works is distinctly realistic. It is the language which we are familiar with- the common, every day, unadorned language- simple, easy to understand, and true to life. It abounds in many native idioms, democratic terms, slang, and Americanisms.

An extremely realistic touch in this great writer's works, especially noticeable in the dramas, is the use of dialogue. The dialogue used by Howells is not the idealized affected conversation of fictitious characters belonging to the most aristocratic society but it is the ordinary conversation of men and women of every day life and experiences.

Slang and characteristic expressions used in the present age heighten the effect. Many speeches are short and concise, others are deliberate and rambling. These speeches indicate the different personalities of the characters.

The dialogue used is not the strictly dramatic dialogue. It contains interruptions, exclamations, and unfinished sentences, and often the dialogue is run into explanations. Variation in the length of speech is a device of the realists. Howells has carefully avoided the dialogue of the medieval dramatists which consists in precise finished speeches regularly alternating between the different speakers, for it is decidedly artificial and unnatural.

There is realistic sequence in the dialogue. One speech follows naturally and logically after another. However, the whole effect of the dialogue is that it is unpremeditated and unstudied.

A few examples of this serve to illustrate the point. In The Albany Depot a man tells a friend of his whom he has met in the depot about a new cook whom he is to meet. In speaking of the cook he says:

"This one's name is- well, I forget what her name is, Bridget, or Norah, or something like that- and she's a perfect little butter-ball".

"It's just a quarter past now, and our train goes out in ten minutes to four- My Goodness. I'll have to hurry". (Albany Depot).

"That's the Circuit Line train! didn't you hear? Ours doesn't go till ten to four on the Main Line." (Albany Depot).

"Well, take off your coat and pull up to the register, and warm your feet." (The Register).

The two important types of dialogue which appear repeatedly in Howells' works are Character Dialogue and Thematic Dialogue. The first serves to portray the characters and characteristics of the persons speaking. The second emphasizes the theme.

The nervous, excitable woman is seen in these remarks- (The Parlor Car) "Oh, I must get out! It will kill me, I know it will. Come with me! Do, do!" The dramas- The Mouse Trap, The Garroters, The Unexpected Guests, The Elevator, and The Albany Depot also contain representatives of highly nervous temperaments.

The conversations between the upper, lower and middle classes emphasizes the distinction between these classes.

Distinctions between the men and women characters are observed in their conversation. The men as a rule do not indulge in the 'social lie' as much as women do. The conversations in Five O'clock Tea is one of the best illustrations of this.

Thematic dialogue occurs repeatedly in Out of the Question and A Likely Story. Repetitions of these phrases recur throughout

each of these dramas- thus emphasizing the theme of each.

The local points of difference between Bostonians and New Yorkers, Easterners and Westerners, are clearly shown. Howells is the one American writer whose training, experience and natural ability should enable him to show these differentiations. These people who make up the cosmopolitan body of Americans speak the same language, but their dialects differ according to their environments.

The English, Irish, German-American, and Negro dialects are recorded. Examples of the English speaking people are found in A Letter of Introduction, The Kentons, Miss Bellard's Inspiration, and A Sea Change. The remarks of Mr. Westgate in A Letter of Introduction illustrate the typical Englishman. "Ha, ha, ha!" That was a very amusing expression of yours. Imagination to the acre! As if it were some kind of crop! Very good! Capital! Ah, ha, ha! And would you be kind enuf to explain that expression 'take the cake'."

The Irish speaking people are found in the characters Maggie the cook in the Albany Depot, Mr. and Mrs. McIlheny in The Albany Depot, and the general all-work man in The Minister's Charge. The Irishman McIlheny says: "And are ye the mahn that's after takin' my wife for yer cuke?" "Attintion! Do you suppose I care for attintion when it's me wife that's been insulted?"

The florist in Bride Roses has a marked German accent. He says Dropic, Chon and Balms, for tropic, John and palms. A German-American accent is also observed in the speech of Lindau (The Hazard of New Fortunes). Negro dialect occurs in several of Howells' works. It is found in the speech of Mrs. Johnson

in Suburban Sketches, in that of the negro porter (The Parlor Car), and in numerous short stories of Howells. The waiters mentioned in Howells' works are often German, Italian, or French, and they, of course, use their distinctive languages.

Many idioms and idiomatic expressions are found in the works of Howells. The term idiom, as used here, means a phrase having a sense which cannot be deduced from the words considered separately. Idioms form a large part of the speech of everyday life. Their use adds a great deal to directness of expression. They lighten the style of a work and make it more readable.

The most characteristic idioms which occur in Howells' works are-

"Out of the question", in Out of the Question;
"A likely story", in A Likely Story;
"Imagination to the acre", in A Letter of Introduction;
"Fifteen minutes' grace", in The Elevator.
"I see your point",
"He was the life of the party",
"A wild goose chase",
"What are you driving at?"
"At first blush it looks so logical",
"She has eyes in the back of her head".

Another note of realism in Howells' works is the use of slang words and expressions. These are differentiated from idiomatic expressions by the fact that they do not have the stamp of general approval which the latter have. Examples of the characteristic slang expressions which Howells uses are-

"A killjoy",
"Confound the papers",
"Dry up in there",
"Going to the dogs",
"Gimcracks",
"He has been out of kilter",
"He was there with the goods",
"Howling swells",
"Holy Mary",
"He's been off his base for some time",
"He'll laugh the other side of his mouth, some day",
"It's sightly",
"It's all up",
"I was awfully broken up",

"I can't make you out",
"It's a beastly row",
"Just dying to see it",
"Making eyes at each other",
"Mr. Pasmer is rather under her thumb",
"Merciful powers",
"Miss Pasmer and I are quits",
"Now you're chicquing it, you're faking it",
"Nail that idea",
"Paint the town red",
"Playing fast and loose",
"She was perfectly gone on him",
"She gave him the grand bounce",
"Trunks are piled higgledy-piggledy",
"Treated him white",
"You take the cake",
"The man is cracked",
"We are in such a fatal pickle",
"What a donkey",
"What a simpleton I am",
"You're booked for the day",
"You must fib about it",
"You beat the band",
"You're barking up the wrong tree".

The use of Americanisms is the final realistic touch.
It gives a tone of true nationalism to all of Howells' works.
These terms have been selected from the novels, dramas, short
stories, editorials, and miscellaneous works of this writer-

Baggage,
Conductor,
Elevator,
Freight car,
Metropolis,
Railroad,
Stage,
Stay (at a hotel),
Trolley,

Bootblack,
Engineer,
Fall (autumn).
Hotel,
Passenger car,
Street car,
Sea board,
Station,
Telegram,

Transom.

APPENDIX.

I. Chronological List of Howells's Works.

Note: The following initial letters indicate the different classes to which the works belong-

A=	Autobiography, A.P.	SS=	Short story,
B=	Biography,	T=	Travel,
C=	Comedy,	V=	Verse,
E=	Editorial,	Crit.=	Criticism,
F=	Farce,	FT=	Farce-tragedy,
M=	Miscellaneous,	LF=	Lyricated farce,
N=	Novel,	EN=	Epistolary novel,
R=	Romance,	MD=	Melodrama.

1860.

Life of Abraham Lincoln.

B.

1871.

Their Wedding Journey.

N.

1874.

Chance Acquaintance, A,

N.

1875.

Foregone Conclusion, A,

N.

1876.

Parlor Car, The,

F.

1877.

Counterfeit Presentment, A,
Out of the Question,

C.

C.

1879.

Lady of the Aroostook, The,

N.

1881.

Dr. Breen's Practise,
Fearful Responsibility, A,
Including-
A Fearful Responsibility,
At the Sign of the Savage,
Tonelli's Marriage.

N.
SS.

1882.

Modern Instance, A.
Sleeping Car, The.
Woman's Reason, A.

N.
F.
N.

1883.

Rise of Silas Lapham, The.

N.

1884.

Elevator, The.
Three Villages,

F.
T.

1885.

Five O'clock Tea.
Likely Story, A.
Tuscan Cities.

F.
C.
T.

1886.

Garroters, The.
Indian Summer.
Minister's Charge, The.
Poems,

F.
N.
N.
V.

1887.

April Hopes.
Modern Italian Poets.

N.
M.

1888.

Sea Change, A.

LF.

1889.

Mouse Trap, The.

F.

1890.

Boy's Town, A.
Shadow of a Dream, The.

N.
N.

1891.

Albany Depot, The.	F.
Annie Kilburn.	N.

1892.

Imperative Duty, An.	N.
Letter of Introduction, A.	F.
Little Swiss Sojourn, A.	T.
Quality of Mercy, The.	N.

1893.

Criticism and Fiction.	Crit.
Coast of Bohemia, The.	T.
Evening Dress.	F.
My Year in a Log Cabin.	A.
Unexpected Guests, The.	F.
World of Chance, The.	N.

1894.

Traveler from Altruria, A.	R.
Venetian Life.	T.

1895.

Day of Their Wedding, The.	N.
Italian Journeys.	T.
My Literary Passions.	M.
Stops of Various Quills.	V.
Including short poems.	

1896.

Impressions and Experiences.	M.
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1897.

Landlord at Lion's Head, The.	N.
Open-eyed Conspiracy, An.	N.

1898.

Story of a Play, The.	N.
Suburban Sketches.	SS.
Including-	
Mrs. Johnson,	
Doorstep Acquaintance,	
A Pedestrian Tour,	
By Horse-car to Boston,	
A Day's Pleasure,	
A Romance of Real Life,	
Scene,	
Jubilee Days,	
Some Lessons from the School of Morals,	
Flitting.	

1899.

Ragged Lady.
Their Silver Wedding Journey.

N.
N.

1900.

Bride Roses.
Indian Giver, An.
Room Forty Five.
Smoking Car, The.

F.
C.
F.
F.

1901.

Heroines of Fiction,
Literary Friends and Acquaintances
Pair of Patient Lovers, A.

Crit.
M.
SS.

Including-

The Pursuit of the Piano,
A Difficult Case,
The Magic of a Voice,
A Circle in the Water.

1902.

Flight of Pony Baker, The.
Kentons, The.
Life and Literature.

SS.
N.
M.

1903.

Letters Home.
Questionable Shapes.

EN.
SS.

Including-

His Apparition,
The Angel of The Lord,
Tho' One Rose from the Dead.

1904.

Seasonable Moral.

V.

1905.

Age and Youthfulness.
Amigo, The.
Case of Metaphantasmia, A.
Criticism of Books.
Day at Henley.
Do We think in Words.
Editor's Easy Chair.
Editha.
Fortnight in Bath, A.
Heroes and Heroines of Fiction.
John Hay in Literature.
Landing of a Pilgrim.

E.
SS.
SS.
E.
M.
E.
E.
SS.
M.
Crit.
M.
M.

1905, cont'd.

London Films.	T.
Miss Bellard's Inspiration.	N.
Money-making.	M.
Peacemakers at Portsmouth.	M.
Selection of a Subject.	E.
Shaw and Shakespere	M.
Son of Royal Langbrith, The.	N.
Sonnet to Mark Twain.	V.
Supremacy of Woman.	E.
Twenty four hours at Exeter.	E.
Work of E.L.Cary.	Crit.
Youth and Age.	E.

1906.

After the Wedding.	M.
Appreciation of Mark Twain.	M.
Braybridge's Offer.	SS.
By way of Southampton to London.	T.
Barrie's benefactors to Humanity.	M.
Carl Schurz.	M.
Chick of the Easter Egg.	SS.
Certain Delightful English Towns.	T.
Eidolons of Brooksalford.	M.
English Country Towns and Country houses.	T.
Fiction of J.Oliver Hobbes.	Crit.
Glimpse of the English Washington Country.	T.
Henrik Ibsen.	Crit.
Ibsen seen in his Letters.	M.
Kentish Neighborhoods including Canterbury.	T.
Minor Literature.	M.
Oxford.	M.
Our Daily Speech.	E.
Same condition-Current literature.	E.
Was what has happened inevitable?	E.

1907.

Autobiographical view of the Weekly.	M.
Between the Dark and the Daylight.	SS.
Day at Doncaster.	M.
Face at the Window, The.	V.
Fiction of Leonard Merrick.	Crit.
Her Opinion of his Story.	M.
Memory that Worked Over-time, A.	SS.
Plays of Henry Arthur Jones.	M.
Sleep and a Forgetting, A.	SS.
Talking of Presentiments.	M.
Through the Eye of the Needle.	M.

1908.

Fennel and Rue.	N.
Justice of a Friend.	M.
Lyof N.Tolstoy.	Crit.
Mother of the American Athens.	M.
Nine Days Wonder in York.	T.
Poetry of Madison Cowein.	Crit.
Roman Holidays.	T.
Saved.	FT.
Undiscovered Country, The.	N.
Unpalatable Suggestions.	M.

1909.

Boy Life.	SS.
Edgar Allen Poe.	M.
Editor's Easy Chair.	E.
Fiction of Eden Phillpotts.	Crit.
In the House of Mourning.	M.
Mother-bird.	SS.
Mother and the Father, The.	M.
Novels of Robert Herrick.	Crit.
Our Italian Assimilators.	E.
Seven English Cities.	T.
Three English Capitols of Industry.	T.
True Hero.	MD.
Two Little English Episodes.	M.

1910.

Critical Comment on Mark Twain's Work.	Crit.
Editor's Easy Chair.	E.
Harben's Georgia Fiction,	Crit.
Impossible.	M.
Imaginary Interviews.	M.
My Memories of Mark Twain.	M.
Mark Twain.	Crit.
New Volumes of Verse.	M.
Night before Christmas. The.	FT.
Prof.Cross's Life of Sterne.	Crit.
Ridge's Clever Books.	Crit.

1911.

Bermudan Sojourn.	T.
City of the Royal Pavilion.	M.
Daughter of the Storage, The.	SS.
Human Interest of Buxtom, The.	M.
John Brown after Fifty Years.	E.
Last Drops in Turnbridge Wells.	M.
Parting Friends.	C.
Self Sacrifice.	FT.
Waters of Blackpool.	M.

1912.

Austere Attractions of Burgos.	M.
Cordova and the way there.	T.
Coming.	V.
Editor's Easy Chair.	E.
Experience of a true Baconian in Shakespeare's	
Town,	M.
Fulfilment of the Pact.	SS.
Literary Recollections..	M.
Mr. Garland's Books.	Crit.
Night and Day in Toledo.	M.
Pair of Pageants.	M.
Phases of Madrid.	M.
Rise of Silas Lapham, The.	N.
Variety of Valledolid.	M.

1913.

Critical Bookstore.	E.
First Days in Seville.	T.
Familiar Spanish Travels.	T.
High minded Public Man.	
New Leaf Mills.	M.
On a Bright Winter Day.	V.
Some Sevillian Incidents.	M.
To and in Grenada.	M.

1914.

Archangelic Censorship.	E.
Editor's Study.	E.
In the Old time State Capitol.	E.
Indian Summer.	N.
Number of interesting novels.	M.
Seen and Unseen at Stratford-on-Avon.	T.

1915.

Experience, An.	E.
In Charleston.	E.
Introduction to P.L. Dunbar's Lyrics of Lowly	
Life.	M.
Return to Favor.	E.
Somebody's Mother.	SS.
Part of Which I Was.	M.
Plays of Eugene Brieux.	Crit.
Why?	M.
Years of my Youth.	A.

1916.

Buying a Horse.	SS.
Boarders, The.	SS.
Breakfast is My Best Meal.	V.
Black Cross Farm.	V.

1916, cont'd.

Conjecture of Intensive Fiction.	M.
Editor's Easy Chair.	E.
City and Country in the Fall.	V.
Captain Dunbery's Last Trip.	V.
Escapade of a Grandfather, The.	SS.
Feast of Reason, A.	SS.
Irish Executions.	E.
Leatherwood God, The.	N.
Pearl, The.	SS.
Table Talk.	M.

Undated Works:

Life of Rutherford B. Hayes.	B.
A Little Girl among the Old Masters.	M.
No Love Lost.	M.
Stories of Ohio.	M.

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All the works of Howells mentioned in Part I
of the Appendix.

The chief publishing companies which publish
Howells' works are:

Harper and Brothers,
New York and London.

Houghton, Mifflin and Company,
Boston and New York.

J.R.Osgood and Company,
Boston.

The references for editorials, short stories, etc.,
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1916-1915.

Harpers:

Mar. '16. The Boarders.
Aug. '16. The Pearl.
Jan., Feb., Mch., Apl., June, July, Sept., Oct., '16:
Editor's Easy Chair.
Nov. '15. Experience.
Oct. '15. In Charleston.
July '15. Return to favor.
Sept. '15. Somebody's Mother.

Nation:

May 18 '16. Irish Executions.

North Amer.:

201:135-41.	Jan. '15.	Part of Which I Was.
201:402-11.	Mar. '15.	Plays of Eugene Brieux.
201:676-82.	May '15.	Why?
203:572-84.	Apl. '16.	Mr. H. James' later Work.
204:869-80.	Dec. '16.	Conjecture of Intensive Fiction.

1910-1914.

North Amer.:

191:356-63.	Mar. '10.	Harben's Georgia Fiction.
191:836-50.	June '10.	Mark Twain.
191:652-8.	May '10.	New Volumes of Verse.
191:273-6.	Feb. '10.	Prof. Cross's Life of Sterne.
191: 64-74.	Jan. '10.	Ridge's Clever Books.
192:729-45.	Dec. '10.	Lyof N. Tolstoy.
193: 26-34.	Jan. '10.	John Brown after Fifty Years.
193:879-92.	June '11.	Last Drops in Tunbridge Wells.
194:227-38.	Aug. '11.	Human interest of Buxtom.
194:872-81.	Dec. '11.	Waters of Blackpool.
194:602-11.	Oct. '11.	City of the Royal Pavilion.
195:120-7.	Jan. '12.	Experiences of a true Baconian in Shakespeare's town.
195:551-8.	Apl. '12.	Literary Recollections.
195:607-17.	May '12.	Pair of Pageants.
196:608-34.	Nov. '12.	Phases of Madrid.
196:523-8.	Dec. '12.	Mr. Garland's Books.
197:501-21.	Apl. '13.	To and in Grenada.
198:657-63.	Nov. '13.	Highminded Public Men.
200:908-22.	Dec. '14.	Number of Interesting Novels.
200:559-65.	Oct. '14.	Archangelic Censorship.

Harpers:

120:207-16. Jan.'10. Night Before Christmas.
121:670-7. Oct.'10. Parting Friends.
121:165-78; 340-8, 512-29; July-Sept.'10. My mem-
ories of M.Twain.
122:748-57. Apl.'11. Self Sacrifice.
122:116-25. Dec.'10. Impossible.
123:572-83. Sep.'11. Daughter of the Storage.
124:813-27. May '12. Austere Attraction of Burgos.
124: 16-27. Dec.'11. Bermudan Sojourn.
125:429-42. Aug.'12. Night and Day in Toledo.
125:165-78. July'12. Variety of Valledolid.
126:112-25. Dec.'12. Cordova and the Way There.
126:568-81. Mar.'13. First Days in Seville.
127:431-42. Aug.'13. Critical Bookstore.
127:835- Nov.'13. On a Bright Winter Day.
127: 71-82. June'13. Some Sevillian Incidents.
129:593-603;740-51;921-30. Sept.to Nov.'14. In the
Old Time State Capital.
June to Nov.'10. Editor's Easy Chair.

Harper's Weekly.

54:10. Apl.30'10. Critical Comment on M.Twain's
Work.
56:9-10. Dec.'14. Fulfilment of the Pact.

Bookman:

35:510-4. July'12. Coming.

1905-1909.

North Amer.:

181:343-51. Sept.'05. John Hay in Literature.
183:620-38. Dec.5'06. Oxford.
183: 1-14. July'06. Henrik Ibsen.
183:378-86. June21'07. Fiction of L.Merrick.
183:125-61. Dec.21'06. Fiction of J.O.Hobbes.
186:205-12. Dec.'07. Plays of H.A.Jones.
187:380-5. June '08. Justice of a Friend.
187:124-8. Jan.'08. Poetry of Madison Cowein.
188:842-59. Dec.'08. Lyon N.Tolstoy.
188:254-61. Aug.'08. Unpalatable Suggestions.
189:812-20. June '09. Novels of Robert Herrick.
190: 15-22. July '09. Fiction of Eden Phillpotts.
Jan.'05 to Dec.'09. Editor's Easy Chair.

Harpers:

110:965-8. May'05. Criticism of Books.
110:317-20. Jan.'05. Do we think in Words- ?
110:214-24. Jan.'05. Editha.
110:707-18. Apl.'05. Critical Comment on M.Twain's
Work.

110:559-69. 111:104-16, 185-97, 368-80.
 Mar., June, Aug. '05. London Films.
 111:147-50. June '05. Age and Usefulness.
 111:811-24. Nov. '05. Fortnight in Bath.
 111:471-3. Aug. '05. Heroes and Heroines of Fiction.
 111:633-5. Sept. '05. Shaw and Shakespere.
 111:794-7. Dec. '05. Supremacy of Woman.
 111:495-506. Sept. '05. Twenty four Hours at Exeter.
 111:956-9. Nov. '05. Youth and Age.
 112: 51-3. Dec. '05. Amigo.
 112:229-36. Jan. '06. Braybridges Offer.
 112:651-61. Apl. '06. Heroes and Heroines of Fiction.
 112:958-61. May '06. Ibsen seen in His Letters.
 112:148-51. Dec. '05. Money Making.
 112:309-12. Jan. '06. Was What has Happened inevitabl
 113:892-903. Nov. '06. By way of Southampton to London
 113:387-97. Aug. '06. Eidolons of Brooksalford.
 113:165-75. July '06. English Country Towns and
 Country Houses.
 113:550-63. Sept '06. Kentish Neighborhoods, including
 Canterbury.
 113:148-51. June '06. Minor Literature.
 113: 99-109. July '05. Selection of a Subject.
 113:221-5. July '06. Same Condition in Current Lit-
 erature.
 114: 64-9. Dec. '06. After the Wedding.
 114:514-25. Sept '08. Mother of American Athens.
 115: 58-666. June '07. Day at Doncaster.
 115:415-8. Aug. '07. A Memory that Worked Overtime.
 116:349-61. Feb. '08. Nine Days Wonder in York.
 116: 76-81. Dec. '07. Talking of Presentiments.
 118:891-902. May '09. Three English Capitals of Indus-
 -try.
 119:866-75. Nov. '09. True Hero.
 119:241-4. July '09. Two Little English Episodes.
 120:126-8. Sept '09. Mother Bird.
 41: 48-9. July '06. Appreciation of M. Twain.

Harper's Weekly.

48:1902. Dec. 10 '04. Seasonable Moral.
 49:826-8, 841. Jan. 10 '05. Day at Henley.
 49:1225-44. Aug. 26 '05. Peacemakers at Portsmouth.
 49:1216-8. Dec. 16 '05. Case of Metaphantasmia.
 50:272. Feb. 24 '06. Barrie's Benefactions to Human-
 ity.
 50:728. May 26 '06. Carl Schurz.
 50:509-12. Apr. 14 '06. Chicks of the Easter Egg.
 51:1825. Dec. 14 '07. Face at the Window.
 49:1884. Dec. 23 '05. Sonnet to M. Twain.
 51:24. Jan. 5 '07. A Sleep and a Forgetting.
 51:19-20. Jan. 5 '07. Autobiographical view of the
 Weekly.
 52:22-2. Dec. 26 '08. Saved.
 53:28. Apr. 10 '09. Our Italian Assimilators.
 53:12-13. Jan. 16 '09. Edgar Allen Poe.

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No. Amer. 195:558-562. Apl '12.
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In his Essays toward a Critical Method,
pp. 149-200. (1889).
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Calif.M. 3:307.
- Sanborn, F.B. - Literary Recollections.
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Book Buyer, 21:549.
- Stewart, George Jr., - Howells.
In his Evenings in the Library. pp. 184-223 (1878).
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Book Buyer, 23:361.
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Putnams. 4:443-7. July '08.
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INDEX OF WORKS.

- Albany Depot, The, 9, 21, 22, 25, 37, 42, 43.
- Angel of the Lord, The, 23, 39.
- Annie Kilburn, 11, 22, 24, 34.
- April Hopes, 11.
- Bride Roses, 21, 25, 34, 35, 43.
- By Horse Car to Boston, 11.
- Certain Delightful English Towns, 11, 25.
- Chance Acquaintance, A, 13, 14.
- Choice Autobiographies, 3.
- Circle in the Water, A, 13, 38, 39.
- Day of Their Wedding, The, 11, 20, 23.
- Day's Pleasure, A, 11, 23.
- Difficult Case, A, 22.
- Door Step Acquaintance, 10.
- Dr. Breen's Practice, 29, 22, 24, 27.
- Elevator, The, 8, 23, 25, 37, 42, 44.
- Evening Dress, 10, 25, 34.
- Familiar Spanish Travels, 11, 25.
- Five O'Clock Tea, 7, 34, 42.
- Flight of Pony Baker, The, 24.
- Flitting, 11, 35.
- Foregone Conclusion, A, 11, 21.
- Garroters, The, 9, 42.

Hazard of New Fortunes, A, 11, 12, 13, 14, 21, 22, 27, 43.
Heros and Heroines of Fiction, 40.
His Apparition, 29.
Impressions and Experiences, 11, 40.
Impossible, The, 22, 23, 36.
Indian Giver, An, 37.
Indian Summer, 22, 27.
Italian Journeys 11, 25.
Jubilee Days, 11.
Kentons, The, 11, 18, 22, 43.
Lady of the Aroostook, The, 11, 24, 27.
Landlord at Lion's Head, The, 13, 14, 15, 24.
Leatherwood God, The, 11, 13, 14, 22, 24, 32.
Letters Home, 11, 12, 13, 14, 31.
Letter of Introduction, A, 8, 22, 25, 43, 44.
Life of Abraham Lincoln, 2, 24.
Likely Story, A, 42, 44.
Little Swiss Sojourn, A, 11, 25.
Literary Friends and Acquaintances, 40.
London Films, 11, 24, 25.
Magic of a Voice, She, 22.
Minister's Charge, The, 11, 12, 13, 14, 21, 22, 24, 43.
Miss Ballard's Inspiration, 18, 22, 24, 43.

Modern Instance, A, 17, 19, 22.
Mother and the Father, The, 24.
My Literary Passions, 40.
Mrs. Johnson, 10.
My Year in a Log Cabin, 2, 24.
Night before Christmas, The, 34, 35.
Open-Eyed Conspiracy, An, 11, 13, 22.
Out of the Question, 23, 24, 42, 44.
Pair of Patient Lovers, A, 22, 34, 35.
Parlor Car, The, 19, 23, 25, 38, 42, 44.
Parting Friends, 25, 34, 35, 36.
Pedestrian Tour, A, 11.
Pursuit of the Piano, The, 22.
Quality of Mercy, The, 11, 22, 23, 30, 31.
Ragged Lady, 24.
Register, The, 10, 25, 38, 42.
Rise of Silas Lapham, The, 11, 12, 13, 14, 24, 27.
Roman Holidays, 11, 25.
Room Forty-Five, 25, 38.
Saved, 23.
Sea Change, A, 1p, 31, 43.
Shadow of a Dream, The, 13, 22, 24, 40.

Sleeping Car, The, 25.

Smoking Car, The, 25.

Some Lessons from the School of Morals, 11.

Son of Royal Langbritt, The 11, 19, 20, 22, 24.

Stops of Various Quills, 24.

Suburban Sketches, 44.

Their Wedding Journey, 3, 11, 13, 23, 24, 33.

Their Silver Wedding Journey, 34.

Though One Rose from the Dead, 39, 40.

Through the Eye of the Needle, 24.

Traveler from Altruria, A, 14, 40.

Unexpected Guests, The, 7, 22, 25, 34, 35, 37, 42.

Venetian Life, 3, 11, 25.

World of Choice, A, 13, 14, 22.

Woman's Reason, A, 11, 20, 21, 22, 23.